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Songs about Words

by
Justin Hung

Submitted in Partial Fulfillment of the
Requirements for the Degree of Master of Music in Composition
in the School of Music, Jordan College of the Arts of Butler University

Thesis Defense: November 18, 2020

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Date of Final Thesis Approval: _____ Advisor: _____

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***Songs about Words* for Baritone and Mixed Chamber Ensemble**

Songs about Words is a song cycle for baritone and chamber ensemble. Its text is written by the composer, but derived from the poetry of Pablo Neruda. The instrumentation consists of tenor saxophone, accordion, harp, piano, and percussion (a double bassist is optional for the third song.)¹ There are five pieces in the song cycle: “The Time,” “The Cat,” “The World,” “The Artichoke,” and “The Words.” None of Neruda’s text is used in this song cycle; instead, I wrote the poetry to form a larger story in the first, third and fifth songs. On one level, each song poses a word that the singer/actor explores. On another, he also experiences questions of identity, particularly about how one uses words (or lack thereof) to assert what it means to be oneself. The theme of self-identity and its deconstruction informs the musical techniques, orchestration, formal structure, and theatrics of the work. Overall, the music evokes uncertainty and incongruity, which illustrate the constant tension that the singer/actor experiences.

Introduction/Performance

The beginning of *Songs about Words* establishes the lack of a clear identity for the speaker. Specifically, with the baritone singing offstage, the audience faces uncertainty as to when the piece begins. In addition, the onstage musicians perform without a sense of metrical organization. Overall, the first song, “Time,” finds the baritone posing an incomplete request to an unknown subject (“Don’t go too far, because...”). Much of the recurring musical material first

¹ Not originally included in the score, a bassist plays chord changes to “There Will Never Be Another You” in “The World.” After the December 8, 2019 performance, an amendment to include a bassist was added to the score on page 16.

occurs in “The Time,” although it is more important that the audience feels instability in the music, just as the baritone experiences instability in his lack of ability to “find the words.”

The second and fourth songs (“Cat” and “Artichoke”) are the most formally structured and stand-alone pieces, which act as interludes between the major arc of the other three songs.

Within these interluding songs, I operate under the convention in which composers distinguish characters in art-songs. An example of character portrayal in Schubert’s “Erlkönig” uses the singer’s vocal range to delineate the narrator from the father, child and Erlkönig. “The Cat” acts to thwart that convention, breaking the distinction between the narrator/human and their pet. “The Artichoke” reels back on this convention by clearly distinguishing the narrator from the anthropomorphized artichokes. I consider these songs the stable points of the cycle, because they portray their subjects rather comedically. The audience may gauge that the speaker in the first song is both musically and emotionally removed from the portrayals of the cat and the artichoke. Overall, these songs further the theme of identity in how the speaker portrays his subjects. Narratively speaking, the listener may understand these songs as the speaker’s stream-of-consciousness thoughts that take place within the larger story.

The remaining three songs (“Time”, “World” and “Words”) act out the central tension of the speaker’s self-identity. Throughout “The World,” the once directionless music from “The Time” develops to become more directed, as the audience begins to learn about the character’s story. During the musical climax of the work, the speaker interacts directly with the musicians, directly confronting them and motioning them to stop playing. By this point, the baritone becomes not only a performer within a “performance” framework, but also an actor, through which the audience gradually accept his inner thoughts and feelings as if they were his own.

“The Words” concludes the narrative and the piece, ending with an incomplete sentence to correspond to the character’s lack of identity (“I can’t find the... [words]”).

Text

In the initial drafts of the song cycle, I used the poetry of Pablo Neruda as my source of text.² In composing these drafts, I was dissatisfied with the poetry’s structure and wordiness and instead decided to maintain Neruda’s musings on everyday subjects in my own words. Eventually, the text evolved from rough paraphrasings of Neruda’s poems to my own text which preserves the subjects of each poem, while incorporating my own structure and prose. The final text retains some of Neruda’s structure and specific words, although I both changed the order of his stanzas and inserted my own stanzas. This allowed me to avoid copyright issues, as well as manipulate the text to fit each song’s formal structure as I desired.

Mode of address plays an important role in distinguishing the central narrative. The stanza of “The Time” establishes a narrative from the speaker’s point of view, directly addressing his subject as if they were in the audience. Text from “The Cat” follows an approximate dialogue between a cat and a human, but also removes the speaker since he addresses the cat in an indirect mode of address. Particularly in the first stanza, my intention was to have the audience question who is making the animalistic noises in the first few measures: the character from “The Time,” or a cat. In addition, the cat is given a line of “human” text (“Give those yummy fishy treats to me-ow”) to further blur the boundary between the two characters. This narrative ambiguity works to establish the singer as both a narrator and his own participant. Although this song

² The English translated poems by Pablo Neruda consist of the following (in order of the song cycle): “Don’t Go Far Off,” “Ode to the Cat,” “The Fear,” “Ode to the Artichoke,” and “So that you will hear me.”

carries little narrative weight to the “plot” of the song cycle, the theme of self-identity is nonetheless evident, which thematically carries over to the next song.

“The World” refers to the 21st Major Arcana Tarot card, which represents completion and fulfillment. The four corners around the card consist of zodiacal figures (lion, eagle, ox and cherub); I reflect this by dividing the text into four subsections (“I. The Li,” “II. The E,” “III. The Bull” and “IV. The Stars.”) Narratively, the character undergoes the reverse of the World card, experiencing a lack of closure until the final lines of the poem (“I am afraid of the World...you were always a good teacher”).³ More importantly, the text returns to its direct address of the subject in question. “The Artichoke” acts as a denouement in the character’s story, again addressing the subject (artichoke) in an indirect mode.

The larger arc of “Time,” “World,” and “Words” collectively suggests that the character is referring to an ex-lover, to whom he refers as “Stella” in the third song. Specifically, my intention with the text was to communicate the loss of self during, as well as healing required after, a relationship. The character’s way of addressing each song’s subjects acts as a way to decentralize his identity, while simultaneously centralizing the process that the narrator undergoes.

³ Some versions of the World card interpret the four figures in each corner as astrological signs; the lion is Leo, the bull is Taurus, the cherub is Aquarius, and the eagle is Scorpio. The fourfold structure represent manifestations of the physical world, while centering the central figure of the World as the spiritual center. This contributes to the upright (i.e. right-side up) meaning of the card, which signifies fulfillment, completion and belonging. The reversed meaning (up-side down) represents the inverse of the World. One is at the end of a journey, but there is a sense of incompleteness, false closure, and a fixation on the past.

Instrumentation/Orchestration

The purpose of the broad range of instruments in *Songs about Words* is to accentuate a variety of timbres in the music. My first instinct was to borrow music from multiple genres to reflect the lack of a singular identity in both the character and the music. In order to accommodate the polystylistic elements in the piece, I found it very important that every instrumental timbre that could evoke its own genre of music. Thus, a polka element may be assigned to the accordion (“The Cat”; m. 60), or a jazz melody to the tenor saxophone. My intention for this is to form an association with a motif and a specific timbre. In come cases, I have used a combination of instruments to evoke a genre. For example, a subsection of the ensemble partakes in a jazz section in “The World,” consisting of singer-pianist, drumset, double bass, and tenor saxophone.

Another important orchestrational characteristic includes the use of low-register note clusters or ensemble tuttis. The combination of polyphonic instruments such as accordion, piano, and various percussion allowed for denser note clusters than permitted by an ensemble of monophonic instruments.⁴ In addition, the variety in instrumental timbre lends well to ensemble tuttis that consist of superimposed musical motifs. This orchestrational technique allowed me to further develop any motifs within a tutti, or to disrupt any tonal themes with a chaotic sound. In the context of the piece, I would use this technique to reflect the points when the character’s identity is in the process of dissociation.

⁴ As of the December 8th performance, the percussion instrumentation was changed to include glockenspiel, due to the lack of available chimes, crotales and timbales originally called for in the score (these instruments are no longer listed in the performance notes).

Thematic Development

Songs about Words contains musical themes that occur in the larger narrative arc of “Time,” “World” and “Words,” although each song makes use of its own specific collection of motifs. More important, however, are the developmental techniques used to strengthen the musical impact of each theme. In particular, the use of polytonality, musical quotation and unmetered organization contribute to the theme of self-identity in the text, as well as the feeling of chaos and uncertainty in the music.

Tonality

The main themes in “Time,” “World” and “Words” suggest a key-center of E major or its relative minor of C # (See Figures 1a-c). Overall, the song cycle consists of atonal pitches or note clusters that contrast with the tonal motifs. Thus, one main developmental technique consists of the suggestion of key centers to highlight this contrast. Specifically, I sometimes suggest a key in some instruments while other instruments played notes not within the key or played clusters. This contrast technique is also used on a smaller scale with the Eb major motif of “Cat” and the Bb major theme of “Artichoke” (See Figures 3 and 4).

An example of this contrast technique appears in the first song (See Figure 2). The “Time” theme first appears at B and was one of the first motifs that I wrote in early drafts of the work. Always assigned to the piano, the theme itself implies an E major tonality. This theme was intentionally made ambiguous by using mostly intervallic skips larger than a third; in addition, the pitch C # acts as a “pentatonic” leading tone. First appearing at B, the “Time” theme acts to cut the tension of the previous measure, which consists of stacked perfect fourths in the

accordion and a white note cluster in the left hand piano. The accordion then reiterates the theme partially at C over an A drone.



Figure 1a. "Time" Theme

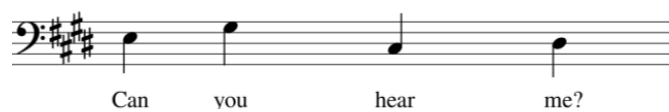


Figure 1b. "Words" Theme



Figure 1c. "World" Theme

The image shows a musical score reduction for two measures, B and C. Measure B is divided into two systems. The first system contains the piano (RH) and accordion parts. The piano (RH) part is marked 'piano' and features a series of notes with sharps. The accordion part is marked 'f' and features a series of notes with sharps. The second system contains the piano (LH) part, marked 'piano', and a continuation of the piano (RH) part. A dashed arrow above the piano (RH) part indicates that the pitch material continues. Measure C shows the accordion part, marked 'sfpp', with a series of notes and a long horizontal line indicating a sustained note.

Figure 2. Reduction of “The Time” at **B** and **C**. (Note: Right hand piano is playing all pitches randomly.)

The “World” theme (Figure 1c) appears in the vibraphone at the measure before **D**, and its main function is to continue the E major tonality established by the piano. This theme occurs again in m. 36 of “The World,” as well as in m. 40 in the baritone. Lastly, the percussionist plays the “Words” theme on chimes (Figure 1b), occurring in the measure before **H**. The E major tonality in these three themes acts as a compositional glue for other developmental techniques and also strengthens the sense of closure in the final song, which is itself in E major.

The motif of “The Cat” appears most clearly in the piano (Figure 3b). Based on this motif, the listener may infer that G is the tonic of the song; however, the quick succession of the E ♭ major theme in m. 7 acts to throw off the listener’s sense of tonicity (“human” theme; see Figure 3a). The cat’s theme appears throughout the song; for example, m. 28 consists of unaligned material by all the performers, except for the saxophonist who plays the theme.



Figure 3a. “Human” Theme from “The Cat”



Figure 3b. “Cat” motif

Quotation/Polystylism

Another main feature of the song cycle is the use of quotations from well-known songs and the incorporation of different genres. Overall, this feature results in a patchwork aesthetic, in which the borrowing of other genres’ contributes to contrasting textures in the song cycle. The theme of the “The Artichoke” itself is the melody of the “Marines’ Hymn” (Figure 4). In the context of the song, the quotation appears in m. 29, played by the baritone and saxophone, contrasting strongly with the atonal pitches preceding the theme.



Figure 4. Artichoke Theme

Quotations of the popular song, “There Will Never Be Another You” (TWNBAY) are used more integrally in “The World.”⁵ An abbreviated motif (Figure 5a) from the original song develops as “The World” progresses, first making a subtle appearance in m. 7. This major 7th interval appears again in m. 17, played by the accordion as a chord, with the motif transposed up a half step. The TWNBAY quotation appears fully starting at m. 39, again transposed by another half step to F major. The song then appears in its full incarnation at m.71, with all performers playing the quotation, with only fragments of the melody in the saxophone. “The World” ends with the piano playing the entire quotation.



Figure 5a. “There Will Never Be Another You” motif



Figure 5b. Melody from “There Will Never Be Another You” in the key of E \flat major. The major 7th motif derives from this melody.

⁵ The 1942 song, “There Will Never Be Another You,” was originally written by Harry Warren, with lyrics by Mack Gordon. For quotation, I use elements of the 1954 recording by Chet Baker on his album, *Chet Baker Sings*.



Figure 5c. Piano figure in m.17 of “The World.” The right hand uses the TWNBAY motif, raised by a ½ step.

The piece also alludes to multiple styles that evoke particular genres, as opposed to specific quotations. The effect results in a collage, which narratively reflects the moments of dissociation in the speaker’s identity. For example, the accordion plays a polka figure in “The Cat,” which is juxtaposed to the A harmonic minor from the ensemble in m. 61 (see Figure 6). In addition, the figure was written in a triple meter over the actual 5/4 meter to further emulate a polka.



Figure 6. E ♭ major polka in “The Cat.” This contrasts the A harmonic minor tonality in the ensemble.

In the previous example, the borrowing of a genre is used for comedic effect. More often, however, the purpose of polystylism is to build on the speaker’s narrative. The most prominent example occurs in “The World” at m. 71, at which a subset of the ensemble (baritone, piano, drums and bass) forms a jazz combo. As the point of stability, the jazz combo performs “There Will Never Be Another You,” which contrasts with the increasingly atonal material in the rest of

the ensemble. By m. 110, the entire ensemble devolves into chaos at the climax of the song, which coincides with the violent outbursts of the speaker.

Meter vs. Non-meter (Use of Time)

Meter (or lack thereof) plays an important role in defining each song individually. Specifically, most non-metrical material takes place in the form of cells, during which the conductor cues the ensemble after a duration of seconds, or within the length of a phrase played by a soloist (See Figure 7a,b). All cellular material is bracketed, and oftentimes musicians are expected to perform their cells at a tempo independent from that of the piece. The use of non-metric organization reinforces the polystylism in a piece, so an ensemble tutti may consist of previous material while contributing to the chaotic aesthetic in an organized matter (i.e. controlled by the conductor).

In addition, I also employ non-metric organization over metered events in the piece, or vice versa. The most notable example consists of a metered section conflicting with another metered cell. In m. 96 of “The World,” the pianist, accordionist, and saxophonist perform cells with their own independent tempo in mind; meanwhile, the “jazz ensemble” (bass, drums, and singer) maintains the main tempo of TOWNBAY (Figure 7d). Figure 7c consists of an ensemble tutti coordinated to repeat a 2/4 measure an indeterminate number of times, while the baritone speaks lines over any duration he chooses (“You tell me to talk...Don’t tell me I never gave a fuck”).

~5 sec

Bar. **B** [wavy line] **ff** eee - - - - - ow? **p**

Sax. [trill] *Trill on fluttertongue* **ff**

Perc. [rhythmic pattern] **ff**

Acc. [chord] **f**

Pno. [chord] **ff**

Figure 7a. Non-metric event from “The Cat” (m. 18), with a real-time duration of 5 seconds.

Cue at end of saxophone phrase

Bar. *Cartoony* [buh] **f** Birds!... **p** be - cause all is

Sax. [phrase] **f**

Perc. [rhythmic pattern]

Acc. [chord] **p**

Pno. [chord] **p**

Figure 7b. Non-metric event from “The Cat” (m. 28), whose duration is determined by the tenor saxophone.

(1) *Slight Accel.* (2) *Molto Accel.*

Sax. *Timpani*

Perc. *Dead stroke* *ff*

Acc. *f* *ff*

Pno. *f* *ff*

Figure 7c. Non-metric event from “The World” (m. 62). The ensemble accelerates their part, while the baritone speaks for an indeterminate length of time.

94

Bar. 

Sax. 

Acc. 

Pno. 

Drs. 

Figure 7d. Non-metric event from “The World” (m. 94-100). Players perform cells at their own tempi.

Form and Movements

Pitch content and polystylism contribute to the formal structure of the overall piece, in which all songs follow a linear and symmetrical structure. The three songs “Time,” “World,” and “Words” contribute to the large-scale form of the piece due to their common recurring motifs. “Time” serves as an introduction to the main themes and E major tonality, while “World” develops those themes with the TWNBAY theme acting as a foil, and “Words” acts as the conclusion to the arc, with its E major tonality as the final closure of the piece. “Cat” and “Artichoke” occur between these three songs, acting as almost interludes to the larger structure. Both interluding songs consist of an ABAB’ form, in which B’ expands into different material that progresses the song to its end.

1. The Time

As an introductory song, “The Time” follows a through-composed form, with the baritone and ensemble alternating. Because of the sparsity in the music, the form begins with a simple musical/lyrical phrase that expands throughout the piece. Throughout the song until D, the baritone repeats the line “Don’t go too far,” starting at the pitch A. The pitch material expands to a B ♭ augmented major 7th arpeggio, with the starting pitch A expanding into B ♭ -D-F ♯ -A. This pitch material provides the main pitches for the baritone, but also acts as a bridge to the ensemble. For example, in the transition to A (score page 1), the baritone’s B ♭ and D become part of a cluster chord in the accordion and piano. This bridging of pitches happens again at B, which also acts to introduce the first motive of the work (Figure 1a).

The rest of the song consists of an interplay between the E major tonality in the accordion and vibraphone against the B \flat arpeggio of the baritone ([C]). The interplay ends at [D], at which point the baritone speaks the remaining lines. This coincides with the saxophone playing an unrelated D minor scale, which I use to highlight the baritone's loss of thought ("I cannot find the words...Where has the time gone?"). By this point, the baritone has entered the stage, which acts as the point of presentation of the song's character to the audience. This introduction of the character occurs after the forte climax in the ensemble at [B].

2. The Cat

As mentioned earlier, "The Cat" is one of two interluding songs with a rough ABAB' form. In this case, the A section consists of the "cat" motif (Figure 3b). In the first A section (m. 1 to 21), the baritone takes on the part of the cat while the piano plays the motif. The "human" theme is interspersed in the other instruments, either as the melody itself or in an E \flat major tonality. The B section consists of chromatic restatements of the "cat motif." For example, m. 21 to 24 have the motif occurring twice at different pitches but with the same intervals (G \flat -F-D-C at m. 22 and D-C \sharp -A \sharp -G \sharp at m. 24). The two sections of the piece are also distinguished by their two tempo markings ("vigorous" for A, and "brooding" for B). In addition, the baritone primarily sings non-pitched material in A and only pitches in B.

The second iteration of B occurs at m. 55, which progresses the song to its ending. At m. 59, the "cat" motif slightly modifies to A harmonic minor (A-G \sharp -F-E), which introduces a contrasting style to the E \flat major polka in the accordion. This section progresses to the coda at m. 71, which fully articulates the "human" theme.

3. The World

“The World” generally follows a through-composed, cumulative form, similar to “The Words.” The structure of the song mainly consists of the introduction of themes/motifs that develop continually into the final climax in “IV. The Stars.” Overall, the song starts with quiet, directionless chromaticism that progresses as the TWNBAY theme becomes increasingly revealed, replacing the chromaticism with louder note clusters and stronger reiterations of the main themes.

I. The Li

I wrote the introductory saxophone line to be generally directionless in pitch and rhythm. The lack of musical direction in the saxophone line brings more attention to the tonal TWNBAY motif, when it is first introduced in the saxophone at m. 7 and in the vibraphone at m. 14. Throughout the section, the ensemble interacts with the baritone in a call-and-response, with individual instruments playing in unison with the singer. I find that this lack of pitch direction complements the lyrics (“Everyone tells me...She tells me to quit fucking up”), which suggest that the speaker relies on direction from others.

II. The E

“The E” refers to the eagle in the corner of the World tarot card, but also refers to the extended syllable in the baritone’s lyrics, “easy.” This section acts to introduce the ensemble tutti, which uses non-pitched percussion. The unison rhythm of the piano and accordion are used for a cluster-like effect, although the major 7th interval in the accordion also acts as a bridge to the major 7th in the “TWNBAY” motif. The tutti ends at m. 31 with all musicians repeating their measure indefinitely; the conductor decides when to move to the next measure. The vibraphone

also reiterates the “World” theme at m. 36 (Figure 1c), which becomes the main material for the next section.

III. The Bull

Mm. 39 to 61 consist of an interplay between the “World” theme and the “TWNBAY” motif (in F major). The “TWNBAY” theme moves to the piano in m. 52 which progresses to the ensemble tutti in m. 62, with low timpani as the percussion. The “words” theme in the chimes acts as the bridge into the final section.

IV. The Stars

The final section consists of the chords changes from “There Will Never Be Another You” (a double bassist may optionally enter the stage to emulate a jazz combo). Over the chords, the baritone’s lyrics are a parody of “Stella by Starlight,” of which this section is the namesake. The conductor cues the rest of the ensemble to play previous material in m. 89 and m. 96, which act as a cluster-like effect. In the two measures prior to m. 112, the ensemble devolves into chaos, during which the baritone motions them to stop. The end of the piece then gives a final iteration of “There will never be another you.”

4. The Artichoke

“The Artichoke” consists of an ABAB’ form, similar to “The Cat.” The second stanza is used as a recurring B section (“It was from the grand basket...To be enlisted is an honor!”). Harmonically, the piece consists of several superimposed tonalities, with B \flat major acting as the central tonality. For example, the piano has dotted eighth rhythms, consisting of a bitonality of

B ♭ major against F # major (m. 14). In addition to note clusters, this use of multiple tonalities has the effect of focusing the listener towards the B ♭ major scale.

5. The Words

“The Words” is the final song, as well as the conclusion to the narrative arc in “The Time” and “The World.” There are two components of progression in this song: the addition of pitches from scales around the circle of fifths, and the subtraction of pitches from the “Words” theme. The harmony in the beginning measures consists of the E major “Time” theme, under which a low A drone renders the harmony less stable. Beginning squarely in E major, the music progresses by adding pitches from scales in the circle of fifths (i.e. adding sharps). For example, m. 5 introduces an A #, which is borrowed from the B major scale. This process is not in exact order of the circle, as B # (from C # major) is the next pitch in m. 7, coming before E # (from F # major) in m. 10. This progression climaxes at m. 17, finishing the cycle at E ♭ (in the piano left hand). Meanwhile, the baritone and ensemble interact in a call-and-response of the “Words” theme. As the melody progresses, I remove pitches from the theme, starting from the fourth pitch. This has the effect of making the phrases feel shorter, as well as building toward the lone pitch of G #. Coinciding with the E ♭ tonality in the piano at m. 17, the baritone’s G # becomes a leading tone to A, which harkens back to the melody of “The Time” on the line, “I can’t find the...”

Songs about Words

For Baritone and Mixed Ensemble

Music and Text by Justin Hung

Songs about Words

This piece was premiered and recorded on December 8, 2019 at Butler University. I would like to personally thank Seth David for performing as baritone and pianist. I also extend my thanks to the following ensemble members who helped in realizing the music: Ben Blackketter, Alexandro Cazares, Jessie Lause, Claire Porter, and Megan Renée.

Instruments

This piece was written for baritone, with the following instrumentation:

Tenor Saxophone

Piano

Accordion

Harp

Double Bass (optional)

Percussion: (1 player)

Drumset

Glockenspiel

Ride Cymbal (with cello bow)

Snare Drum

Timpani (32 inch)

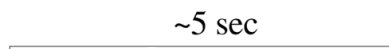
Vibraphone

Xylophone

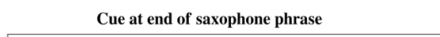
Performance Notes

Throughout the songs, performers will be asked to play their material for undetermined (i.e. non-metered) lengths of time. Read the instructions carefully. For any further inquiry, consult the conductor or composer (if no longer alive, do not consult his family or friends). The following are the most commonly used directions:

1. Bracketed measures indicate that performers play and repeat the bracketed material as many times as possible over the given length of time. Continue doing so until the end of the arrow (the conductor will dictate when to change measures).

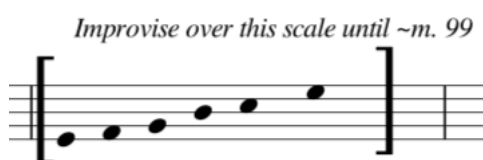


Repeat over 5 seconds

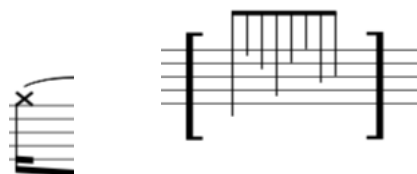


Repeat until saxophone ends measure

2. Cells – All brackets present their own specific instructions. The general aim is to repeat all material within brackets.



3. Indeterminate notes: Follow the general contours of a series of indeterminate notes. X's indicate that any note can be played, but should generally be percussive. For baritone, triangle notes indicate that the pitch should be played as written, with little regard for a good quality tone.





4. Indefinite repetition – Follow the conductor for accelerandi.

Two musical staves illustrating indefinite repetition with accelerandi. The top staff is in treble clef, 2/4 time, starting with a forte (*ff*) dynamic and an accent (>) mark. The bottom staff is in bass clef, 2/4 time, starting with a forte (*ff*) dynamic and an accent (>) mark. The notation shows a sequence of notes with a dashed line indicating a continuation of the pattern. The top staff is labeled (1) and the bottom staff is labeled (2). The top staff is labeled *Slight Accel.* and the bottom staff is labeled *Molto Accel.* The bottom staff also includes a 'Dead stroke' annotation and a triplet of notes.

5. Conductor will cue the performer when to begin this measure. In addition, they will cue the underlined events in the following order from 1 to 3.

Two musical staves illustrating conductor cues. The top staff is in treble clef, 2/4 time, starting with a piano (*pp*) dynamic. The bottom staff is in bass clef, 2/4 time, starting with a mezzo-piano (*mp*) dynamic. The notation shows a sequence of notes with a dashed line indicating a continuation of the pattern. The top staff is labeled 1. On 'downbeat' and the bottom staff is labeled 2. Slowly remove pitches, except for high D. The top staff is labeled 3. Start off very slow, then accelerate and the bottom staff is labeled 1. On 'downbeat'.

Text by Justin Hung

1. The Time

Don't go too far, because...
I cannot find the words
I will wait for you, but...
Where has the time gone?

2. The Cat

(Ga-to)
(Ma-ko)
(Tzi)
(Garrrrrr-eeeeee-ow?)

Your paws touch the ground, wary of grime
and...birds!
Because, all is too gross for the cat

(Give those yummy fishy treats to me-ow)
(Ga-to, ne-)
(Mao)
(Mao)
(Maooooo)

We tame the cat, or so we think...
But we are your master
But am I not your family?
But I am your friend!
...your slave?

The cat is nothing but a cat,
the cat only
wants to be a cat
I don't trust the cat,
I don't know the cat.
From cat tail to cat whiskers, to cat dreams,
What does a cat, in all their nine lives,
spend their time dreaming?

(mao)

3. The World

I. The Li

Everyone tells me to go outside
He says to clean my room
"Be a busy bee"
She tells me to quit fucking up.

II. The E

Everyone tells me to take it easy

III. The Bull

Everyone tells me to say what I mean
that I am just a fly on the wall
Bull!
You tell me to talk? But when I try to talk, I
attempt to talk, but I can't think to talk,
because you say all my talk sounds like tick-
tock from a clock, but don't you dare say I
never gave a fuck!

IV. The Stars

Everyone is always picking at my music
With their eyes and their fingers
Some song I robbed and sang
The murmur of a brook

But they mean nothing on this earth to me,
Stella
You were everything on this earth to me
You turned your back!
Remember those ripples through a rock
where two lovers hide?
No!
This isn't a dream! This isn't a goddamn
dream!

Stella by starlight!
Such a great symphonic theme

Stella! I'm afraid of the world.

I always feel like someone is gonna say
 something
 that they're looking at me, that I'm just
 gonna piss them off
 I see stars everytime, these bright yellow
 lights, and they only get brighter and
 brighter until I can't see... at least that's
 what I say to myself
 The truth is...I just get angry
 I'm really good at
 lying to myself
 I just wish I knew that before...
 well, you always were a good teacher
 Is that why you left?
 Stella?

4. The Artichoke

Little soldiers at the street fair
 Farmers in white are their field marshals
 Closed ranks of artichokes

It was from the grand basket
 They all marched off
 To the market
 to fulfill their dream
 The militia!
 To be enlisted is an honor!

The artichoke was armed for battle
 furnished in petal armor
 And one could hear the entire platoon
 singing:

“Stand up my vegetation
 Ye roasted of the hearth
 For now is our salvation
 artichokes shall win the earth!”

My wife picks up the artichoke
 with no fear
 like a hen's fresh egg
 In the kitchen
 she trims his petals
 she cuts off his stem
 and she drops the artichoke

into the boiling pot
 and so ends the life of the purple-medaled
 artichoke
 Tonight
 We eat the paste of his purple heart

5. The Words

Can you hear me?
 I can't find the

Songs about Words

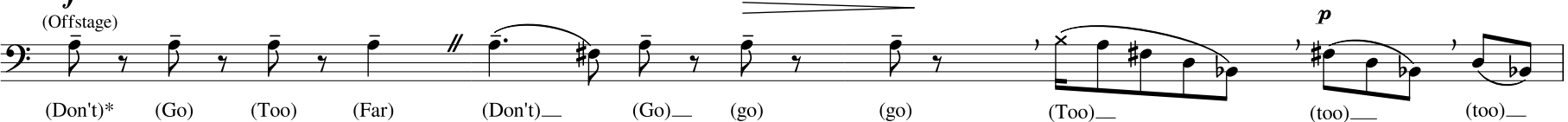
Song Cycle for Baritone and Mixed Ensemble

Justin Hung (2019)

1. The Time

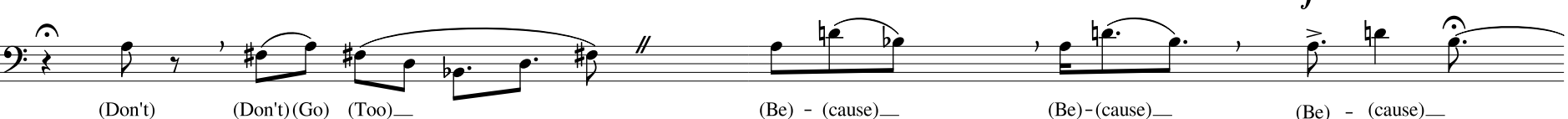
Cold (♩ = 40)

f
(Offstage)

Bar. 

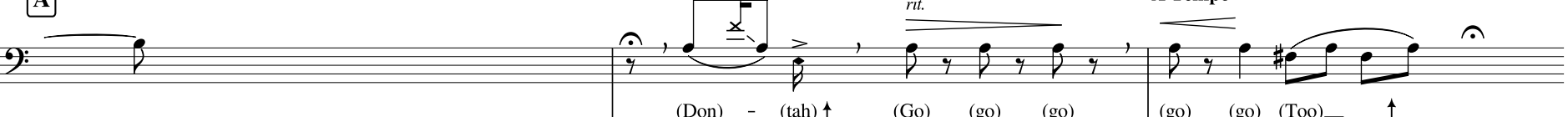
(Don't)* (Go) (Too) (Far) (Don't) (Go) (go) (go) (Too) (too) (too)

12 sec

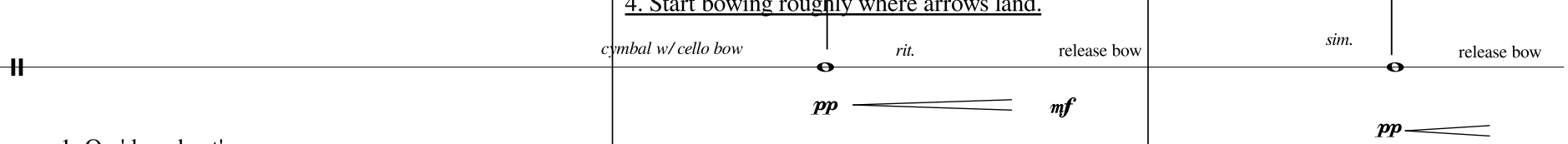
Bar. 

(Don't) (Don't)(Go) (Too) (Be) - (cause) (Be) - (cause) (Be) - (cause)

A

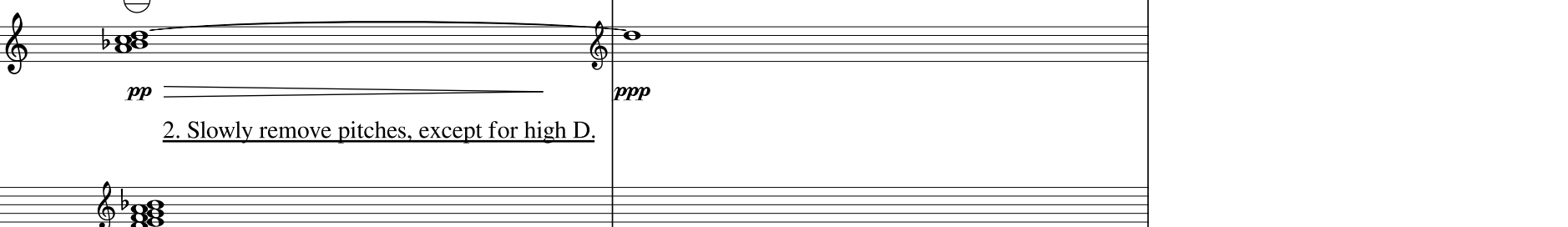
Bar. 

(Don) - (tah) (Go) (go) (go) (go) (go) (Too)

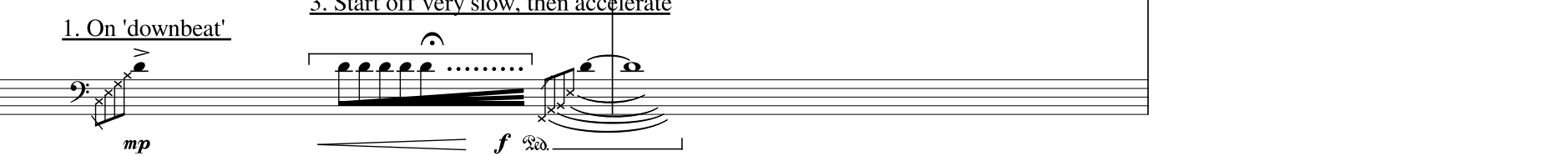
Perc. 

cymbal w/ cello bow *rit.* *release bow*

pp *mf*

Acc. 

pp *ppp*

Pno. 

mp *f*

1. On 'downbeat'

2. Slowly remove pitches, except for high D.

3. Start off very slow, then accelerate

4. Start bowing roughly where arrows land.

A Tempo

sim. *release bow*

pp

1. The Time

30 sec

Bar. *Piu Mosso* **ff** **B** *Enter stage*

Be-cause__ Be-cause__ Be cause Because

Repeat until conductor cues ensemble

1. On 'downbeat', then randomly strike notes

glockenspiel

f

2. In unison. Repeat until end of arrow.

1. On 'downbeat'. Hold until end of next measure.

2. In unison, play notes from the given range in quick, random spurts, any order.

Pno. **f**

1. On 'downbeat'. Let ring.

5 sec

C

Bar. **mf**

Don't go too far Don't go too far__ be - cause (spoken): *I cannot find the words*

Sax.

Perc. *Vibraphone* **p**

Acc. **fp** *Add notes, but space them out throughout the duration of the singer's part in this measure* **pp**

D

Bar. *I will wait(?) for you (?) But Where has the time gone?*

Sax. **mf**

2. The Cat

Vigorous (♩ = 154)

A

p whispered

Bar.

Pno.

p

5

to

Ga

to

ma

ko

Sax.

Perc.

Pno.

Vibraphone

mf

mf

9

p tzi

Sax.

Perc.

Pno.

f

rall.

12

p

Bar.

Perc.

Ne - ko

Ne - ko

Ne - ko

Ga -

rar

p

p

2. The Cat

5 sec

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It features five staves: Baritone (Bar.), Saxophone (Sax.), Percussion (Perc.), Accordion (Acc.), and Piano (Pno.). The score is divided into three measures.

- Measure 1:**
 - Bar.:** Starts with a fortissimo (*ff*) dynamic, followed by a wavy line representing a vocal melody. The lyrics are "EEE - - - - -".
 - Sax.:** Features a trill on fluttertongue with a fortissimo (*ff*) dynamic. The lyrics are "Trill on fluttertongue".
 - Perc.:** Includes a series of eighth notes with accents, starting with a fortissimo (*ff*) dynamic.
 - Acc.:** Plays a sequence of chords, starting with a forte (*f*) dynamic.
 - Pno.:** Begins with a fortissimo (*ff*) dynamic, followed by a series of chords and a wavy line.
- Measure 2:**
 - Bar.:** Continues the vocal melody with a dashed line indicating it continues from the previous measure.
 - Sax.:** Continues the trill on fluttertongue with a dashed line.
 - Perc.:** Continues the rhythmic pattern with a dashed line.
 - Acc.:** Continues the chordal progression with a dashed line.
 - Pno.:** Continues the piano accompaniment with a dashed line.
- Measure 3:**
 - Bar.:** Ends with the lyrics "eee - ow?".
 - Sax.:** Ends with a single note.
 - Perc.:** Ends with a single note.
 - Acc.:** Ends with a single note.
 - Pno.:** Ends with a final chord.



C

Brooding, resigned ($\text{♩} = 76$)

21

Bar. *p* Your paws touch the ground Wa - ry of grime and

Perc. *Xylophone* *p*

Acc. *p*

Cue at end of saxophone phrase

28

Cartoony

Repeat this syllable as many times as possible, quickly accelerating and reaching louder volume, until saxophone reaches end of phrase

Bar. *buh* *f* Birds!_ be - cause all is

Sax. *f* *gliss.* *p*

Perc. *Play through only once*

Acc. *Shake bellows over chord. Play sporadically.* *p*

Pno. *f* *p*

Red.

31

Bar. too gross! for the

Perc. *Timpani* *p* *ff*

Acc.

D

33 **A Tempo** (♩ = 180)

Bar. Ga

Pno. *p* *mf* *p*

2. The Cat

37

ff

Bar. *to* GIVE THOSE YUM - MY FISH - Y TREATS TO

Sax.

Perc. *timpani* *ff*

Acc.

Pno. *ff*

ff

43

Bar. ME - ow(?) Ga To Ne Ne Mao!

Sax.

Perc. *Vibraphone*

Acc. *sfp* *f* *p*

Pno. *mp* *p*

gliss.

E

48

Bar. Ga To Mao! Mao! Mao Mao

Sax.

Perc. (spoken): Brrahp

Acc. (spoken): Brrahp

Pno.

2. The Cat

[illegible][illegible]

59

Bar. or so we think_ But we are your mas-ter_ flutter-tongue But am I not your

Sax.

Perc. Xylophone

Acc. *ff*

Pno. *f*

2. The Cat

64

Bar.

fam - il - y?

But I'm your friend!

Sax.

simile

Perc.

gliss.

Acc.

ff

f

Pno.

gliss.



G

8 sec

68

Bar.

your... slave?

in a weak falsetto

Sax.

Hiss

f

Perc.

angry meow

Hiss

f

Acc.

angry meow

Hiss

f

Pno.

angry meow

Hiss

f

1. Accelerate until uncomfortably fast
2. Meow angrily and frequently

1. *Once the piano starts, speak the following narration in an inquisitive but defeated tone:*

The cat is nothing but a cat, the cat only wants to be....a cat.
I don't trust the cat, I don't know the cat. From cat tail to cat
whiskers...To cat dreams. What does a cat, in all their nine
lives, spend all of their time...dreaming?

Once the narration is finished, sing the melody below with the following syllable:

(mao)

H

Repeat until other players begin whispering at which point, fade into nothingness.

71

Bar.

Pno.

Everyone else

(mao) (mao)

=

2. *Toward end of narration, cue all other players to meow unenthuasiatically on beats 2 and 4. This will be the last repeat, at which point all players begin to fade out.*

77

Bar.

Pno.

3. The World

i) The Li

A

Floating (♩ = 40)

Bar. *p* Ev-ery one... tells me tells me *p* Ev-ery-one tells

Sax. *p* 3 *sfp*

Perc. Vibes w/ mallets *f*

Acc. *ppp* *f*

Pno. *f*



B

7

Bar. me go out - side... *f* *p* He says to clean my room... be a

Sax. 3

Perc. solemnly

Acc. (mmm) *ppp* *mf*

Pno. *pp* *mf* bellow only; no pitch (mmm) *ppp* *mf*

3. The World

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a vocal ensemble and instrumental accompaniment. The score is divided into two main sections: an 8-second section and a 12-second section.

8 sec section:

- Bar. (Baritone):** Features a vocal line with the lyrics "buh -". The melody is simple, with a long note followed by a series of shorter notes.
- Sax. (Saxophone):** Plays a "slap-tongue on random pitches" pattern, indicated by a bracketed notation.
- Perc. (Percussion):** Plays a "dead-stroke on random pitches" pattern, also indicated by a bracketed notation.
- Pno. (Piano):** The right hand (RH) is muted, indicated by the instruction "Mute strings w/ RH". The left hand (LH) plays a simple harmonic pattern.

12 sec section:

- Bar. (Baritone):** Continues the vocal line with the lyrics "buh -".
- Sax. (Saxophone):** Continues the "slap-tongue" pattern.
- Perc. (Percussion):** Continues the "dead-stroke" pattern.
- Pno. (Piano):** The right hand (RH) is muted, indicated by the instruction "Mute strings w/ RH". The left hand (LH) plays a simple harmonic pattern.

2/4 section:

- Bar. (Baritone):** Features a vocal line with the lyrics "bu - sy bee". The melody is simple, with a long note followed by a series of shorter notes.
- Sax. (Saxophone):** Plays a melodic line with a crescendo from *p* to *f*.
- Perc. (Percussion):** Plays a melodic line with a crescendo from *pp* to *ff*.
- Acc. (Accordion):** Plays a simple harmonic pattern, indicated by the instruction "belows".
- Pno. (Piano):** The right hand (RH) is muted, indicated by the instruction "belows". The left hand (LH) plays a simple harmonic pattern.

2/4 section:

- Bar. (Baritone):** Features a vocal line with the lyrics "She tells me to quit fucking up."
- Sax. (Saxophone):** Plays a melodic line with a crescendo from *pp* to *ff*.
- Perc. (Percussion):** Plays a melodic line with a crescendo from *pp* to *ff*.
- Acc. (Accordion):** Plays a simple harmonic pattern, indicated by the instruction "belows".
- Pno. (Piano):** The right hand (RH) is muted, indicated by the instruction "belows". The left hand (LH) plays a simple harmonic pattern.

ii) *The E*

[illegible]

3. The World

23

Sax.

Perc.

Acc.

Pno.



28

D

Bar.

Sax.

Perc.

Acc.

Pno.

Ev - ery - one (tells me to) (tells me too)(tells me too)

fp *ff*

fp *fff*

fff

3. The World

32

Slower (♩ = 90)

Slightly detune from pitch

Even slower (♩ = 70)

Bar.

Sax.

Perc.

Acc.

Pno.

Take! it! Ea - sy

Only hit on accent. Use pedal for rest of pitches

Vibraphone

p

f



E

iii) The Bull

39

(♩ = 80)

Bar.

Sax.

Perc.

Acc.

Pno.

mf Ev - ery - one tells me tells me to say what I

mf

(mmm) *gliss.* *gliss.* simile *p* (mmm)

3. The World

[illegible]

51

Bar. *the wall*
Remove mouthpiece
(mmm)

Sax. *(mmm)*

Perc. *(mmm)*

Acc. *(mmm)*

Pno. *(mmm)*

Timpani

Bull!

Lower pitch gradually

52

3. The World

55

Bar.

You don't understand!

you—

Make random, irregular buzzes over the double whole note

Sax.

Lower pitch gradually

Perc.

Acc.

fp

Pno.

white key gliss

58

Bar.

tell me to talk?

But when I try to talk

I attempt to talk

Perc.

Acc.

Pno.

(d)

3. The World

G

62

Bar.

(1) but I can't t-t-t-think to talk Because YOU SAY all my talk sounds like tick-tock from a clock (2) But don't you DARE say that I NEVER gave a... fuck!

Sax.

(1) Slight Accel. (2) Molto Accel.

Perc.

Timpani ff 3 Dead stroke Chimes mp

Acc.

f ff

Pno.

Slight Accel. Molto Accel.

Go to piano

hold each note roughly 6s each, with gradually more space between notes

For (1) and (2), repeat as many times as possible. Watch conductor for accelerandi.

iv) The Stars*

H

71

♩ = 180

Increasingly frustrated

Bar.

Everyone is always picking at my music

Sax.

mp

Pno.

mf mf

Drs.

w/ brushes EbMaj⁷ XX

*Double bassist enters, playing the chord changes to "There Will Never Be Another You." Baritone will count off start of the tune.

3. The World

79

84

1

3. The World

94

Bar.

You were everything on this earth to me

XX

Improvise over this scale until ~m. 99

Stella! You turned your back!

Sax.

Acc.

XX

EbMaj⁷

Pno.

Simile

Cm⁷

Bbm⁷

Drs.

101

Bar.

Remember those ripples through a nook where two lovers hide??

Acc.

G^{dim}

AbMaj⁷

Abm⁶

EbMaj⁷

Pno.

Drs.

105

J

End Swing Feel

Bar.

Stella!

No! This isn't a dream!

This isn't a goddamn dream!

STELLA BY STARLIGHT!!

Sax.

Improvise F pentatonic but also anything you want.

SUCH A GREAT SYMPHONIC THEME!!

Acc.

tacet

Pno.

Hit low clusters at any point

tacet

Drs.

tacet

Baritone: Repeat m.111, and scurry about the stage until all players stop. Include hysterical laughter if possible and feel free to ad-lib.

Instrumentalists: Devolve into chaos by m. 107, until vocalist motions you to stop

3. The World

K

Resigned (♩ = 72)

112

Almost sobbing

Bar.

Pno.

Stella!
I'm afraid of the world!

I'm afraid of the world.

117

Bar.

Pno.

I always feel like someone is gonna say something.

That they're looking at me.

That I'm just gonna piss them off.

123

Bar.

Pno.

I see these stars everytime, these bright yellow lights, and they only get brighter and brighter until I can't see..

128

Bar.

Pno.

At least that's what I say to myself, the truth is...

I just get angry.

I'm just really good at lying to myself

134

Bar.

Pno.

But you were never ok with that

I just wish I knew that before... well, you always were a good teacher

138

Bar.

Pno.

Is that why you left?

Stella?

4. The Artichoke

Score Details:

- Tempo:** Brisk (♩ = 100)
- Key Signature:** One flat (B-flat)
- Time Signature:** 4/4
- Section:** A (2 measures)

Instrumentation and Parts:

- Baritone (Bar.):** Vocal line with lyrics: "Lit - tle soldiers at the street fair farmers in white are their field mar - shals". Includes dynamic markings *mf* and *ff*.
- Saxophone (Sax.):** Melodic line with a slur over the notes "overblown".
- Percussion (Perc.):** Features a steady eighth-note pattern with triplets, marked *fp*.
- Accompaniment (Acc.):** Piano and strings section with a crescendo from *p* to *f*.
- Piano (Pno.):** Left hand (LH) plays brush strings, marked *p* and *f*.

8

B

Bar. Closed ranks of art i chokes!

Sax.

Perc.

Acc. *ff*

any comfortable high note

4. The Artichoke

13

Sax.

Perc.

Acc.

Pno.

f

ff

16

C

Bar. *They all marched off To the market, to fulfill their dream The militia! The art - i-choke was armed for battle (spoken)*

Sax.

Perc. *mf f*

Acc. *mf*

Pno. *mf*

22

Bar.

Sax.

Perc.

Acc.

furnished in pet - al ar - mor_

And one could hear the entire platoon singing:

Stand

f

f

p

f

5 5

4. The Artichoke

28
D

31

35
E

The musical score is written for five instruments: Baritone (Bar.), Saxophone (Sax.), Percussion (Perc.), Piano (Pno.), and Accordion (Acc.). The lyrics are: "up my ve - ge - ta - tion ye_ roas - ted of the hearth. For now is our sal - va_ tion, art - i - chokes shall win the earth." The score is divided into three systems, each starting with a double bar line. The first system (measures 28-30) is marked with a key signature of one flat and a common time signature. The second system (measures 31-34) continues the melody and accompaniment. The third system (measures 35-38) concludes the piece. Dynamics include *f* (forte), *ff* (fortissimo), and *fff* (fortississimo). The score includes various musical notations such as treble and bass clefs, time signatures, and articulation marks.

4. The Artichoke

39 *Improvise lyrics to these pitches and any octave*

Bar. *It was from the grand basket*

Sax.

Perc.

Acc.

Pno. *f* *ff*

They all marched off

To the market, to fulfill their dream

42

Bar.

Perc.

Acc.

To be enlisted is an honor!

Then my wife picks up the artichoke,

F

The musical score for measures 42-44 is as follows:

- Measure 42:** Percussion plays a triplet of eighth notes. The accordion plays a melody in the treble and a sustained bass note.
- Measure 43:** Percussion plays a triplet of eighth notes. The accordion plays a melody in the treble and a sustained bass note.
- Measure 44:** Percussion plays a triplet of eighth notes. The accordion plays a melody in the treble and a sustained bass note. A fermata is placed over the end of measure 44.

45

Bar.

Perc.

With no fear like a hen's fresh egg

3

mf

3

3

3

4. The Artichoke

49

G

Bar.

In the kitchen,

she trims his petals

Ah!

Perc.

3

3

3

Acc.

Pno.

mf

#

#

52

Bar.

she cuts off his stem

Ahh!!

and she drops the artichoke into the boiling pot

into the boiling pot

Sax.

Perc.

3

3

3

Acc.

55

Bar.

And so ends the life of the purple medaled artichoke

Tonight, we eat the paste of its purple heart

Sax.

Perc.

3

3

3

pp

Acc.

Pno.

59

Repeat until completely faded out

Perc.

3

3

3

5. The Words

Warm (♩ = 40)

Bar. Can you hear me?

Sax.

Perc.

Harp

Pno.

Glockenspiel

mf

5

Sax.

Perc.

Hrp.

Pno.

9

Bar. Can you? You hear?

Perc.

Hrp.

Pno.

Chimes

8

5

3

5

3

5. The Words

12

Bar. Can you

Sax.

Perc.

Hrp.

Pno.

15

Bar. You I

Sax. Play G# at your own constant tempo

Perc. Play G# at your own constant tempo

Hrp.

Pno.

Slowly morph vowel

tacet

tacet

ff

5. The Words

18

Bar.

Pno.

8

Begin to die away. By the last measure, you should be only mouthing words.

I can't find the

p

Begin to die away. By the last measure, you should be only miming fingerings.

21

Bar.

Pno.

I can't find the

pp

I can't find the

ppp

25

Bar.

Pno.

I can't find the

dim.

n